

A close-up, artistic photograph of a guitar, focusing on the body and neck. The lighting is dramatic, with a strong highlight on the left side of the guitar body, creating a warm, golden glow. The rest of the image is in deep shadow, emphasizing the texture of the wood and the metallic frets. The guitar is positioned diagonally across the frame.

# EDUARDO SAINZ DE LA MAZA

## Música para Guitarra

Una colección única para guitarra del célebre compositor español

A unique collection for guitar solo by the celebrated Spanish composer

# EDUARDO SAINZ DE LA MAZA

## Música para Guitarra

Unión Musical Ediciones S.L.  
Calle Marqués de la Ensenada, 4  
28004, Madrid

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## EDUARDO SAINZ DE LA MAZA

Nació en Burgos el 5 de enero de 1903. Es el tercer hijo de una familia con gran sentido artístico. Su hermano mayor, Regino, fue un eminente guitarrista y su hermano Francisco, un buen pintor. Eduardo estudia guitarra en Madrid con Daniel Fortea, a su vez, alumno de Tárrega. En 1916 se traslada a Barcelona, donde da su primer concierto a los 14 años. Estudia guitarra con Miguel Llobet y también violoncello, instrumento del que fue un buen solista y que alterna con la guitarra en sus conciertos públicos, a lo largo de los años 20. Casado en 1925 con la pianista italiana Elda Giacomelli, decide instalarse definitivamente en Barcelona, donde profundiza sus estudios de composición con Enric Morera, célebre compositor catalán y alumno de Albéniz y Pedrell. A partir de los años 50 abandona su carrera de concertista para dedicarse casi exclusivamente a la composición y a la docencia mientras su hermano Regino – que estrenó el ‘Concierto de Aranjuez’ de Rodrigo – prosigue su carrera de concertista internacional. Murió en Barcelona el 5 de diciembre de 1982.

Como compositor, su catálogo es importante y variado. Destacó como arreglista de obras populares del folklore español, pero hoy son aún más apreciadas sus composiciones originales. Utiliza un lenguaje ecléctico, con influencias impresionistas,<sup>6</sup> pero muy enraizado en la tradición musical española. También el jazz influyó en su obra, generalmente íntima y lírica, en la que destaca la Suite ‘Platero y yo’ una de las composiciones más notables para guitarra, del siglo XX español.

Eduardo Sainz de la Maza was born in Burgos on 5th January 1903. He was the third son of an extremely artistic family – of his brothers, Regino was an eminent guitarist and Francisco a great painter. Initially, Eduardo studied the guitar in Madrid with Daniel Fortea, a pupil of Tárrega. In 1916 he moved to Barcelona, where he studied guitar with Miguel Llobet, giving his first concert at the age of 14. At this time he also studied the cello and in fact during the 1920s he performed as a soloist of both the guitar and cello. When Eduardo married the Italian pianist Elda Giacomelli in 1925 he decided to move to Barcelona, where he studied composition with Enric Morera, a famous Catalan composer who was a pupil of Albéniz and Pedrell. By the end of the 1950s he had abandoned his career as a soloist to dedicate himself almost exclusively to composing and teaching, leaving Regino to continue as the international soloist (giving the premiere of ‘Concierto de Aranjuez’ by Rodrigo). Eduardo Sainz de la Maza died on 5th December 1982.

A significant composer who produced a great variety of work, Eduardo Sainz de la Maza has always been well-known for his arrangements of Spanish popular folk songs, but it is his original compositions which are seen as most important today. The musical language he employed was eclectic, combining impressionistic influences with deep rooted Spanish musical tradition. Jazz was also an influence, although the majority of his works are intimate and lyrical, as is the ‘Platero y yo Suite’ – one of the most notable compositions for guitar of the 20th century.

# HOMENAJE A HAYDN

E. SAINZ DE LA MAZA

Moderato ♩ = 116

CII

CII

CVII

CVII

CV

CVII

CV

CII

CX

CIX

CV

1. CII

2.

Legato

f

mf

[illegible]

CII CII CII

*a tempo*

CII CVII CVII CVII

CVII CVII CV CVII

*f*

CV CIII CX

*mf* *p* *cresc.*

CIX CV

*cen do*

CII

*rit.* *ff* *a tempo*

CII CIV CIX

*f*

# EL NOI DE LA MARE

Canción de cuna popular catalana

E. SAINZ DE LA MAZA

**Moderato** ♩ = 97

6<sup>a</sup> EN RE

CII CIII CIII CVII

*ingenuamente expresivo*

CVII CV CII

*destacado el canto*

1. har. 12 a tempo

2. CVII

CVII

CII CII

**Lento** har. 12

*rall* *sensibile*

The musical score is written for guitar and voice. It begins with a tempo marking of 'Moderato' at 97 beats per minute. The key signature is one sharp (F#), and the time signature is 6/8. The guitar part is in the 6th position (6<sup>a</sup> EN RE). The score is divided into several systems, each with guitar and voice staves. Fingerings are indicated by numbers 1-4 on the right hand and 0-5 on the left hand. Performance instructions include 'ingenuamente expresivo', 'destacado el canto', 'a tempo', 'rall', and 'sensibile'. There are two first endings (1. and 2.) and a final section marked 'Lento' with a 'har. 12' (harmonic 12) instruction. The score concludes with a double bar line and repeat signs.



A mi discípula, Ana Maria Cabot

# AÑORANZA LEJANA

## Estudio

E. SAINZ DE LA MAZA

**Allegretto mosso** ♩ = 116

CVII — CIII — CVIII — CVII — CVII —

*mf*  
con ritmo alegre

CIII

*mf*

rit.

CII

*mp*  
a tempo

CV — CVII — CII — CIII —

rit. molto

CIII

*mf* a tempo

*poco rit.* *a tempo*  
*p subito*

CII — CI — CII — CIII — CI — CII — CX —

CVII — CII — CII —

*poco rit.* *p a tempo*

CII — CIII — CII — CI —

CII — CII —

*rit.* *mf a tempo*

*p* *mp e sempre a tempo*

CVIII — CVIII — CVIII —

*f deciso* *vibr.* *har. 12*



③ 3 rit.

CV 3 CVII 3 har. 12 ff mf

CV 3 CVII 3 CV 3 rit.

CV 3 CVII 3 har. 12

CV 3 CVII 3 CV 3 D.C. lánguido

I II con ritmo de claves dim. har. 12

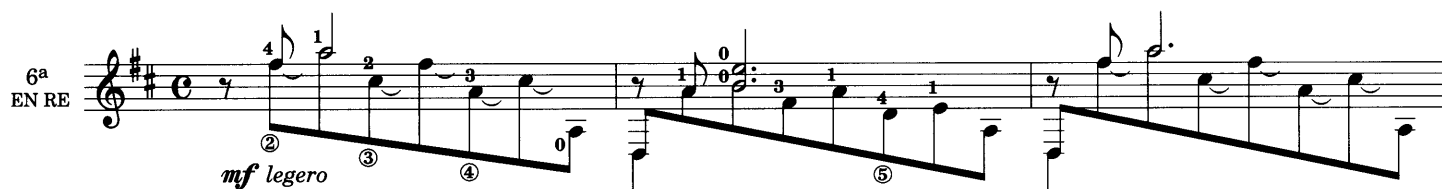
A mi amigo Lorenzo Castillo

# CANÇÓ DEL LLADRÉ

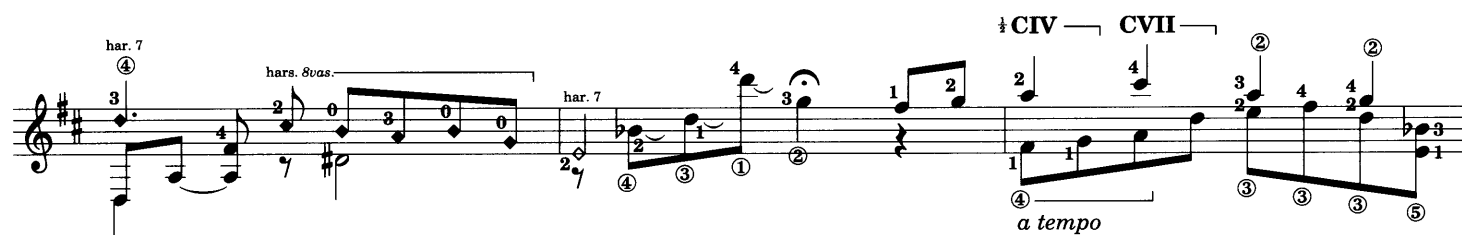
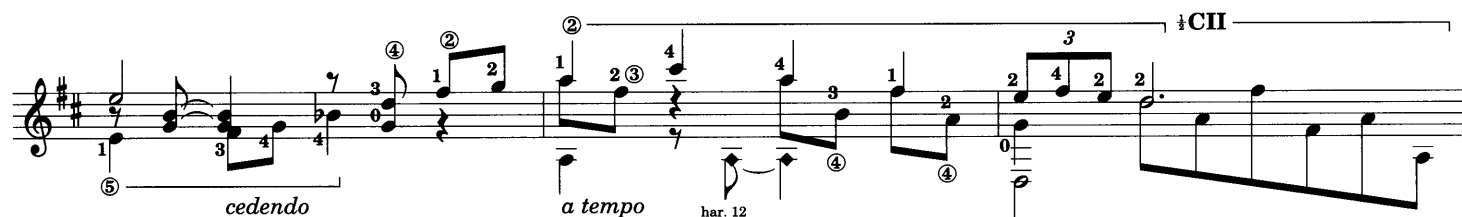
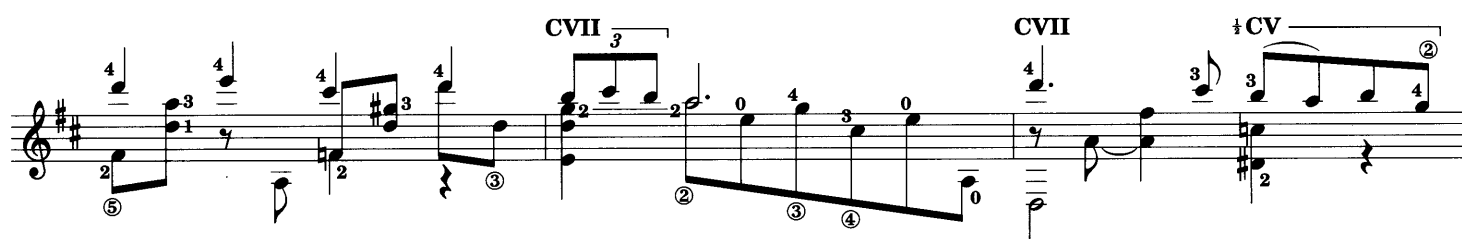
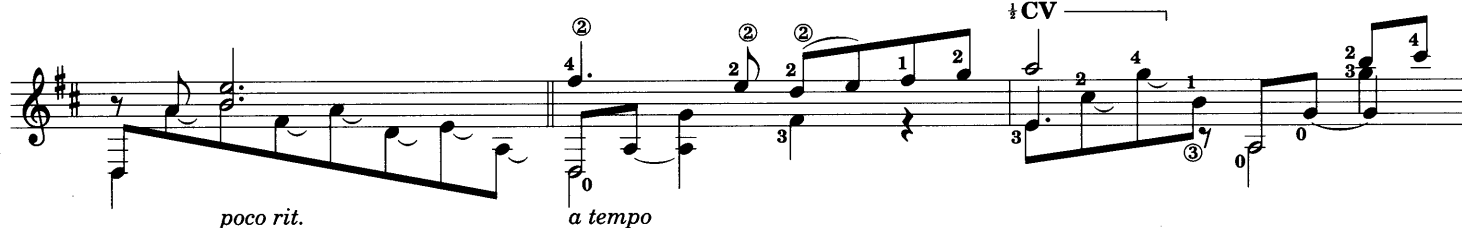
Popular Catalana

E. SAINZ DE LA MAZA

**Allegretto** ♩ = 95



**Moderato cantabile** ♩ = 76



3 1 CII

poco rit. a tempo

1 CV

a tempo

CVIII

cedendo a tempo

3 har. 7 hars. 8vas. har. 7 har. 9 har. 12

a tempo

har. 7 har. 9 har. 7 har. 12 har. 7 har. 12

a tempo

CVII 1 CVII

a tempo cedendo

# Più mosso

har. 7 har. 12 har. 12

a tempo rit.

A mi hermano Regino

# BOLERO

E. SAINZ DE LA MAZA

The musical score is written for guitar and piano. The guitar part is in 3/4 time and features various musical notations including fingerings (e.g., 4, 3, 2, 1, 0, 2, 3, 4, 5), slurs, and accents. The piano part is in 3/4 time and features various musical notations including fingerings (e.g., 2, 3, 4, 5, 6), slurs, and accents. The score is divided into several systems, each containing a guitar staff and a piano staff. The dynamics range from *f* (forte) to *mf* (mezzo-forte). The tempo markings include *f metalico*, *poco rit.*, *a tempo*, and *muy marcado*. The score also includes various musical symbols such as *tr* (trill) and *mf* (mezzo-forte).

*f metalico*

*p*

*f*

*poco rit.*

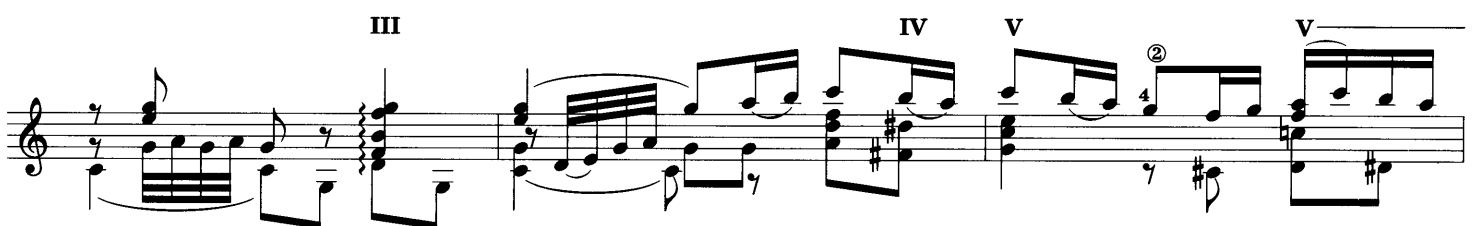
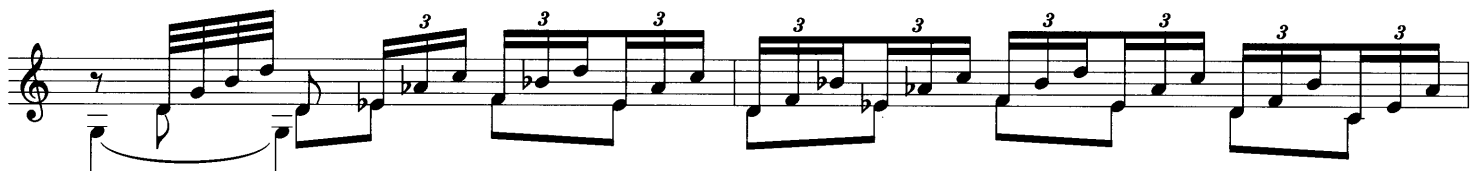
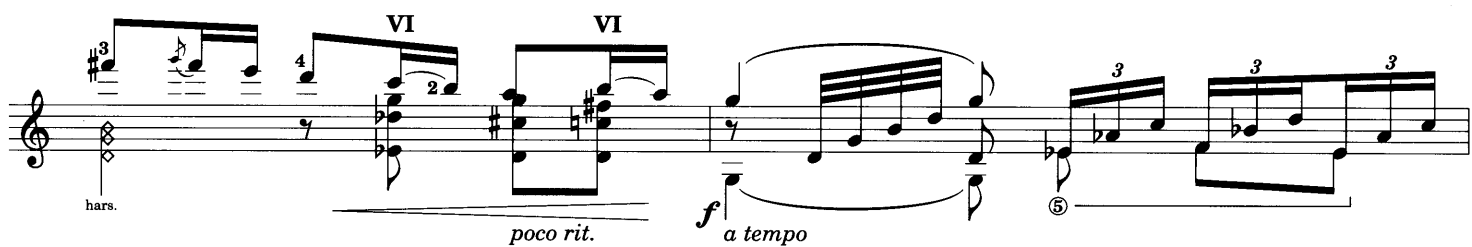
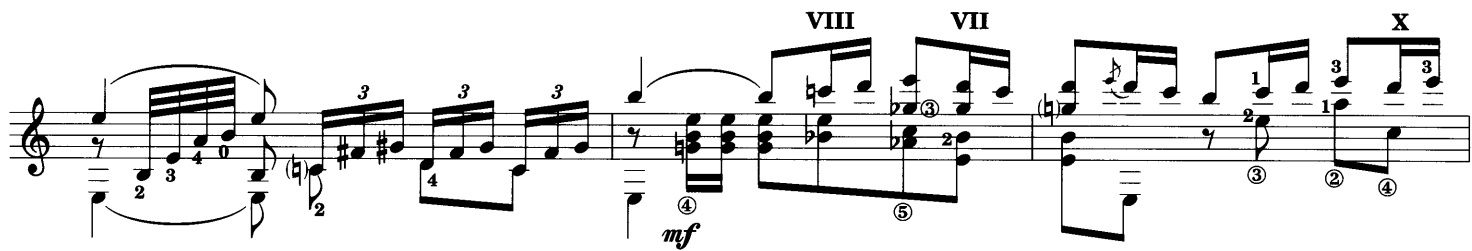
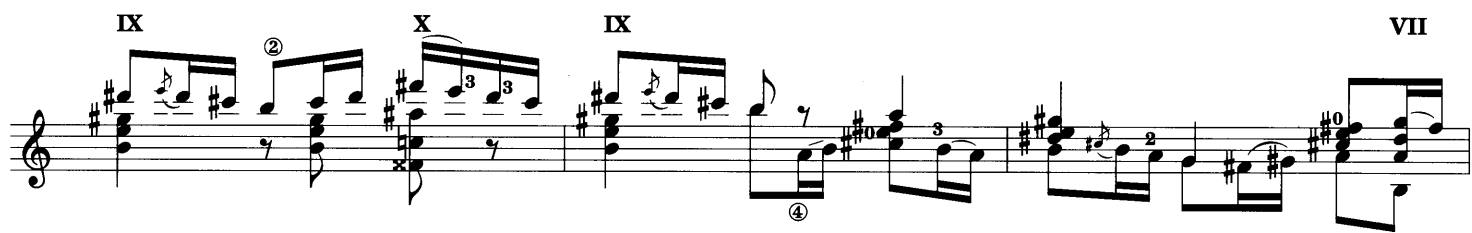
*a tempo*

*p*

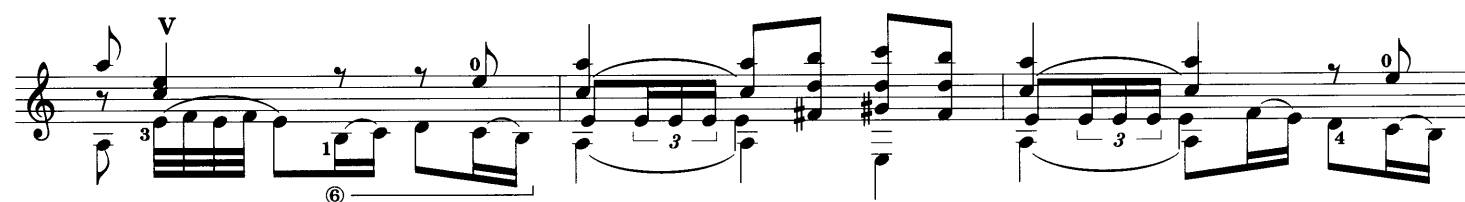
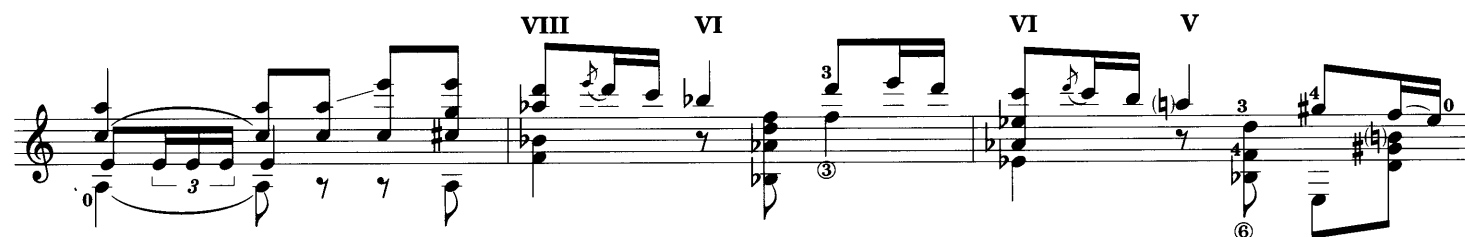
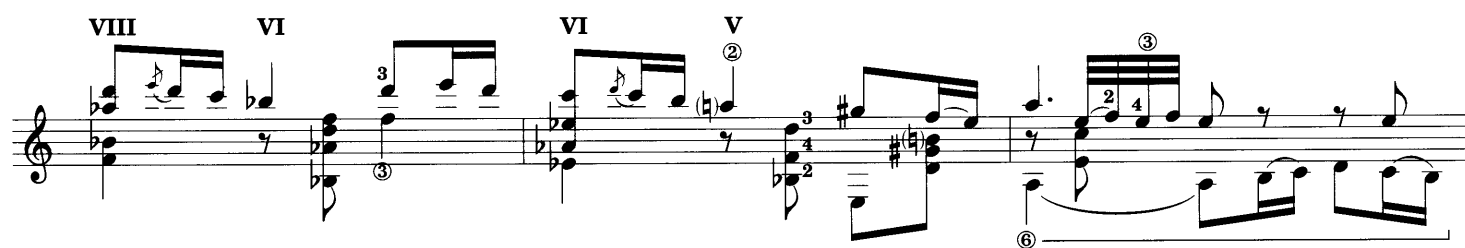
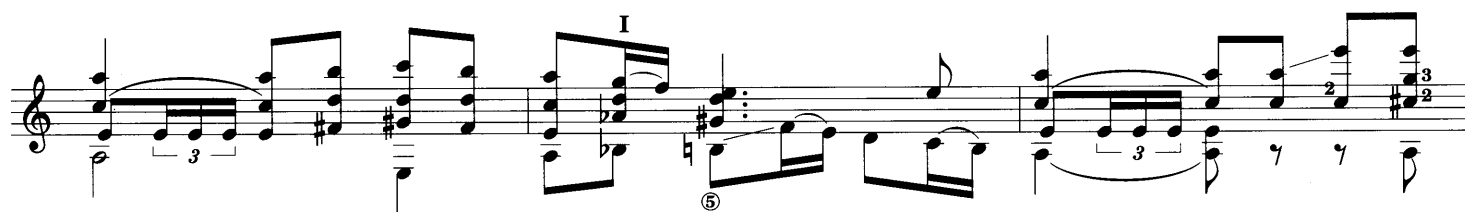
*muy marcado*

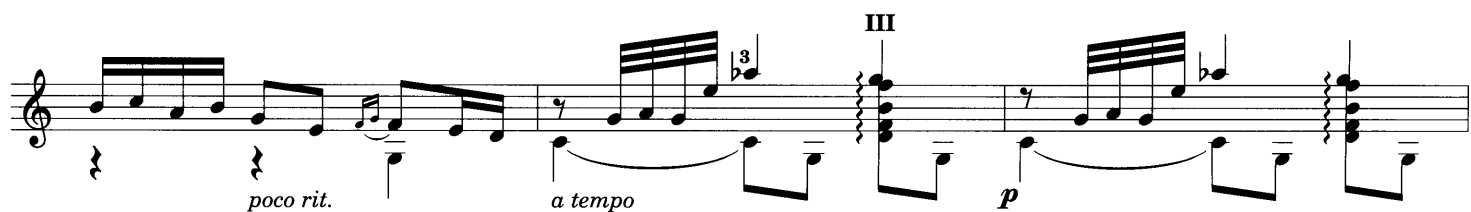
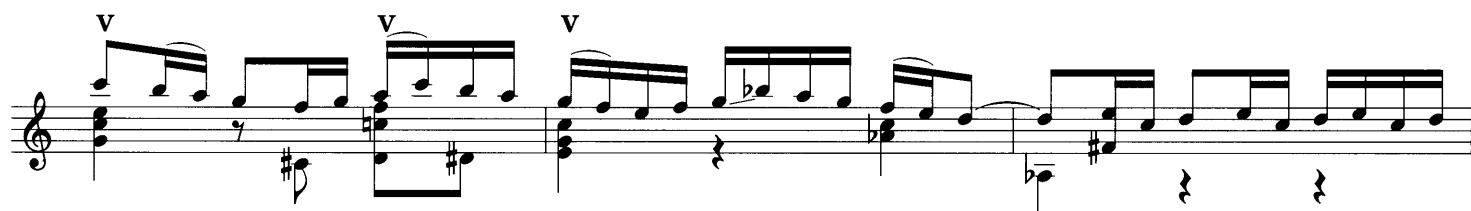
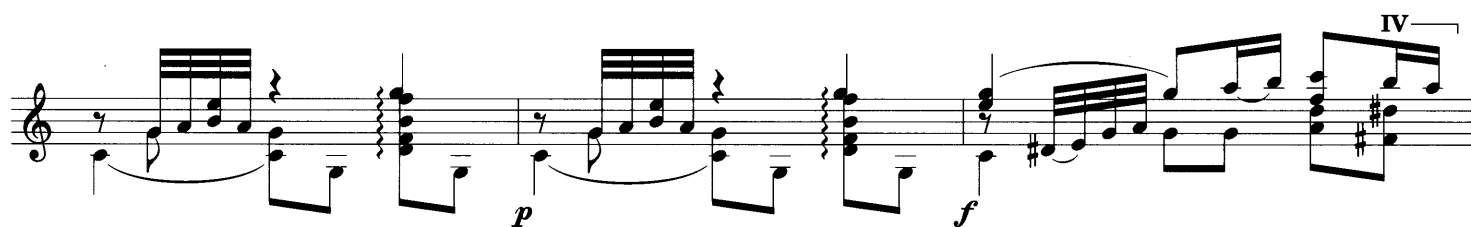
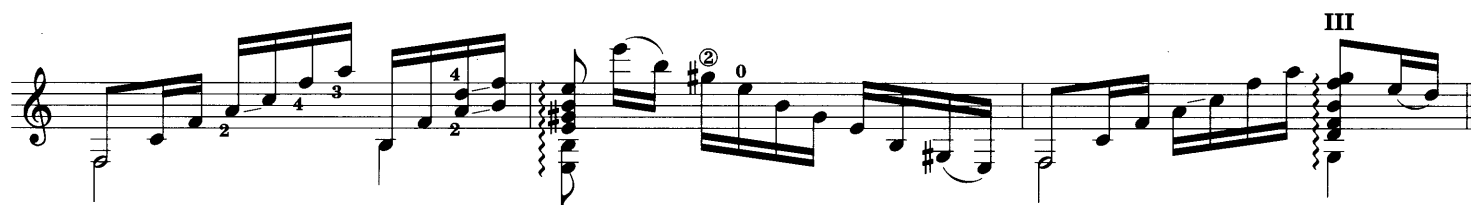
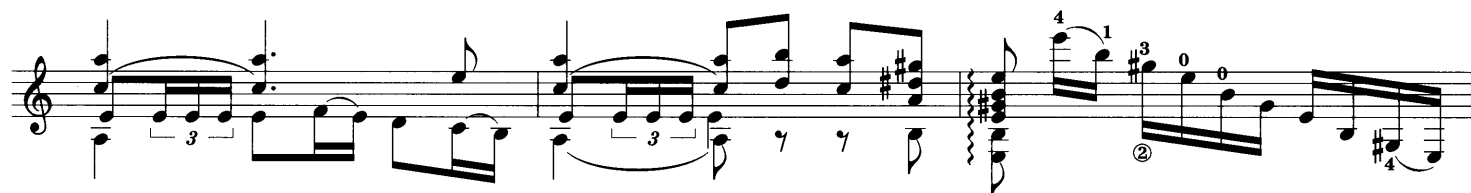
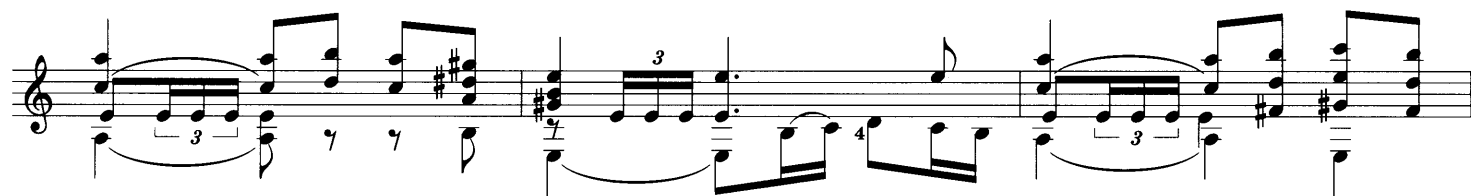
*f*

*mf*









IV V

②

IX VII IX VII

tr tr

③ ② 0

*muy marcado*

IX VII IX X XI

②

*mf*

VII

3

*hars.*

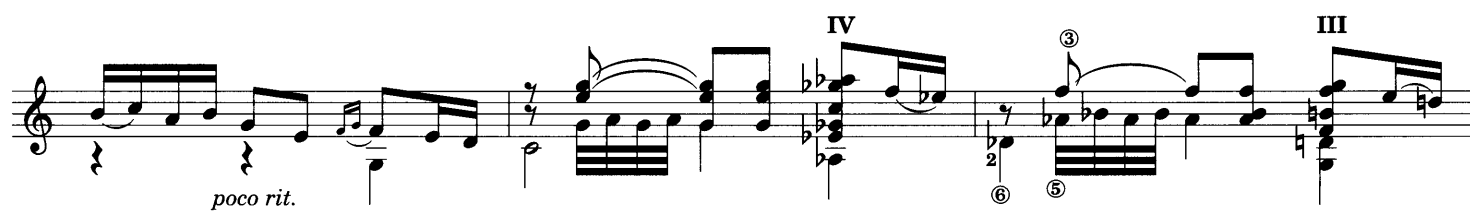
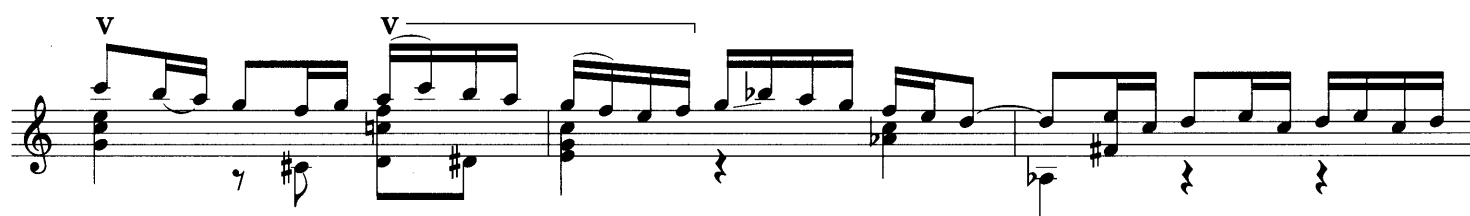
VIII VII VI V

③

*poco rit.*

⑤

*f a tempo*



A mi hermano Regino

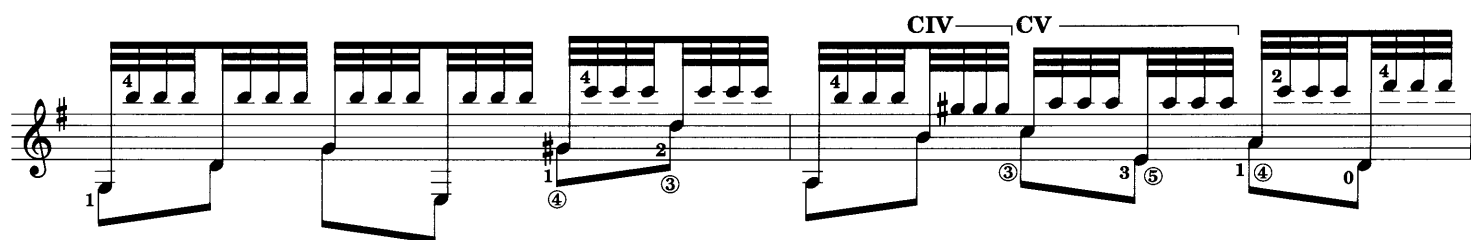
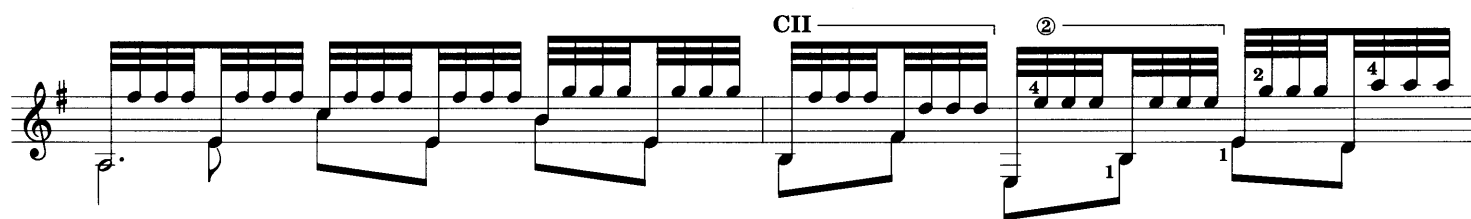
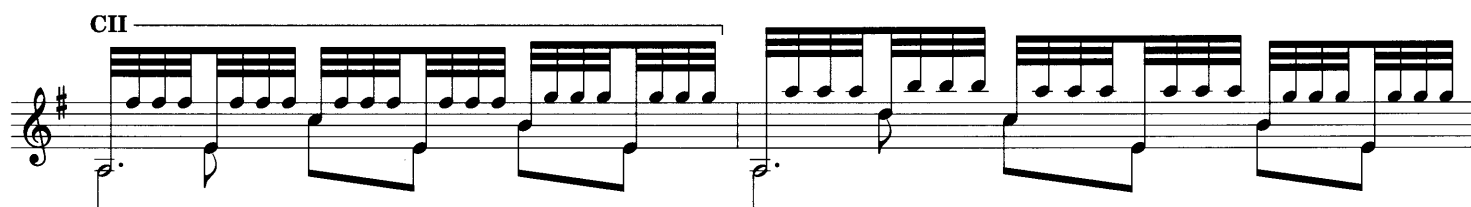
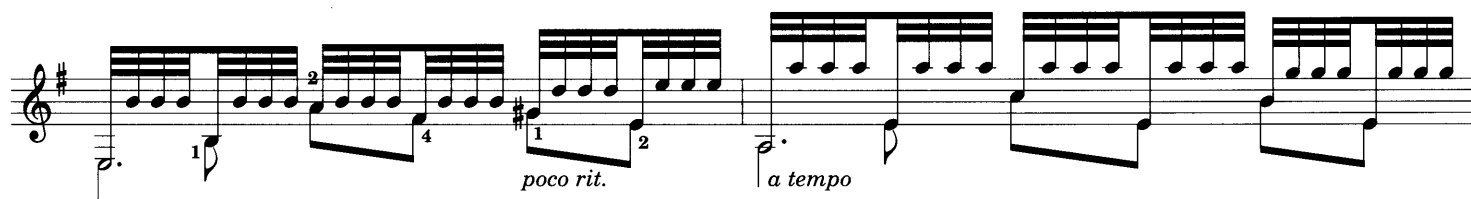
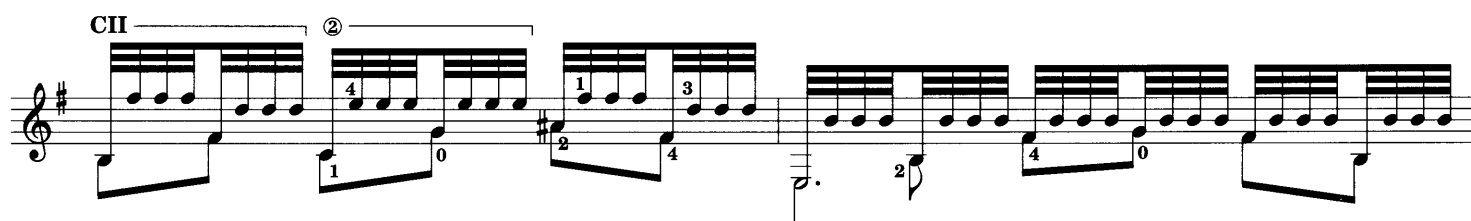
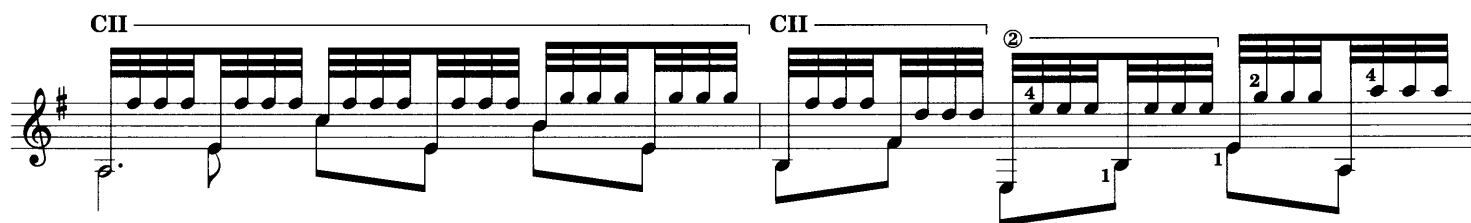
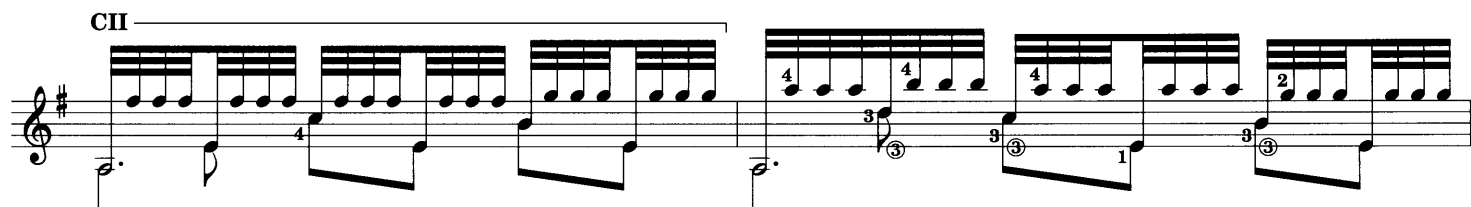
# CAMPANAS DEL ALBA

E. SAINZ DE LA MAZA

Allegretto ♩ = 84

The musical score for "Campanas del Alba" is written for a single melodic line in 3/4 time. The tempo is marked "Allegretto" with a quarter note equal to 84 beats per minute. The score is divided into six staves. The first staff begins with a mezzo-piano (*mp*) dynamic and includes a triplet of eighth notes. The second staff continues with a mezzo-forte (*mf*) dynamic and a "poco rit." (slightly ritardando) instruction. The third staff features a piano (*p*) dynamic and includes harmonic markings "har. 7" and "har. 12". The fourth staff returns to a mezzo-forte (*mf*) dynamic. The fifth staff is marked mezzo-forte (*mf*). The sixth staff concludes with a ritardando (*rit.*) and a final tempo change to mezzo-piano (*mp*) "a tempo". The score includes various musical notations such as triplets, slurs, and dynamic markings.

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CVII

CIII

2.

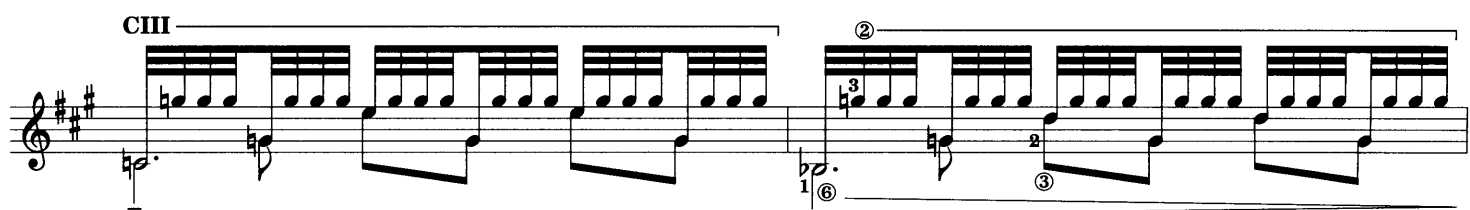
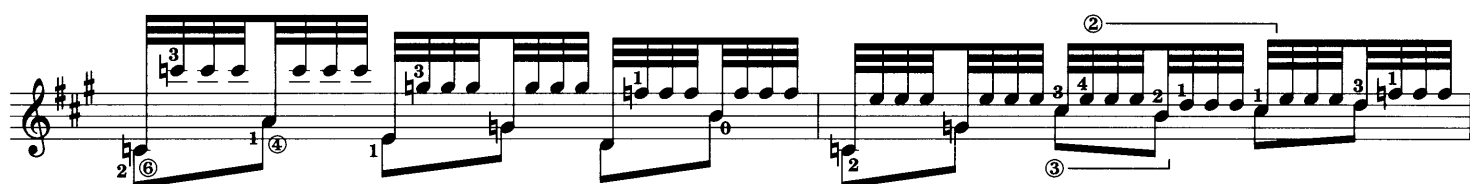
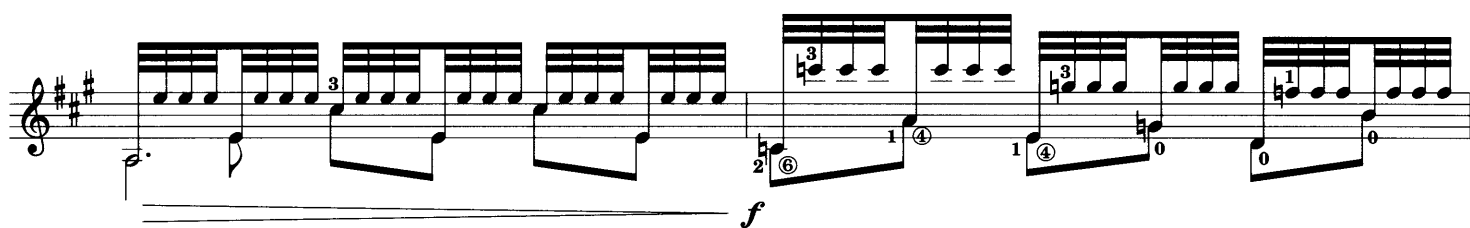
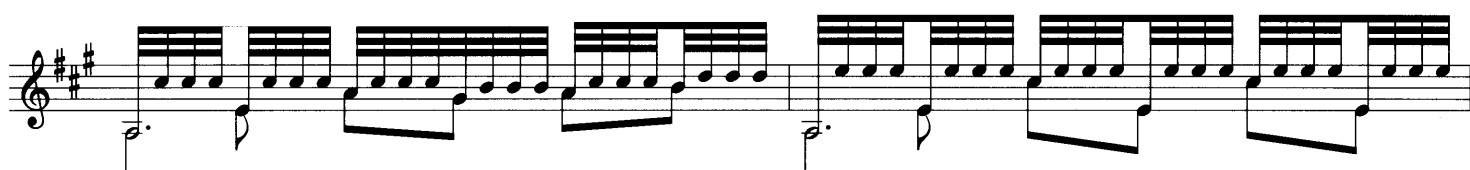
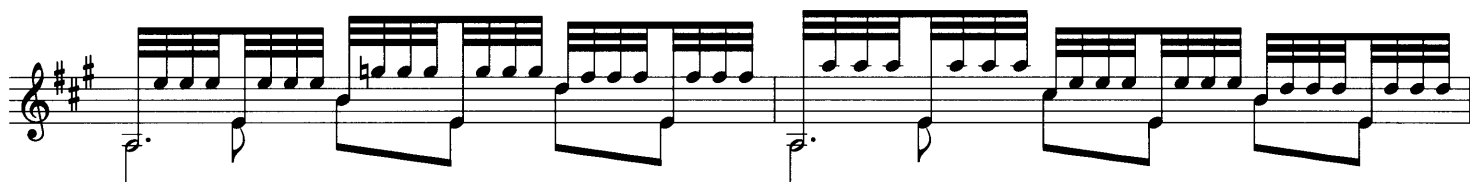
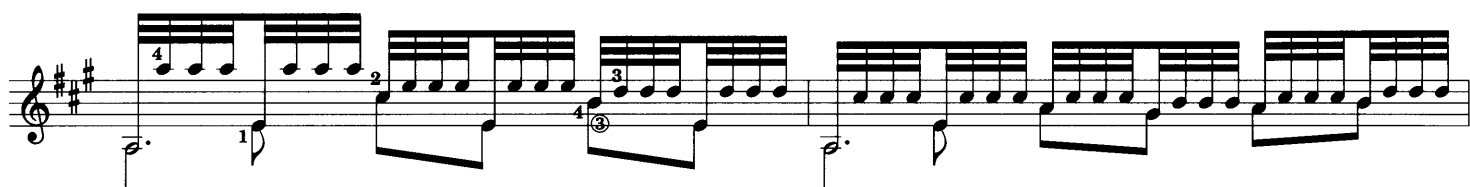
*ced.*

CII

*poco rit.* *a tempo*

$\frac{1}{2}$  CVII

$\frac{1}{2}$  CVII





First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth-note runs. Fingerings are indicated by numbers 1-4. A dynamic marking of *mf* is present below the first measure.

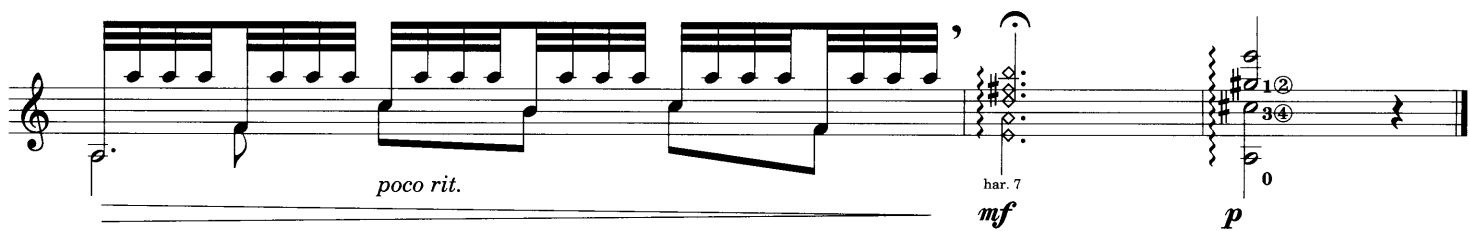
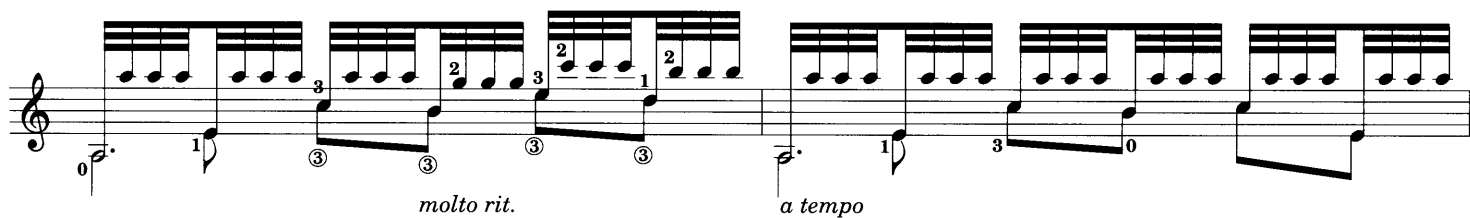
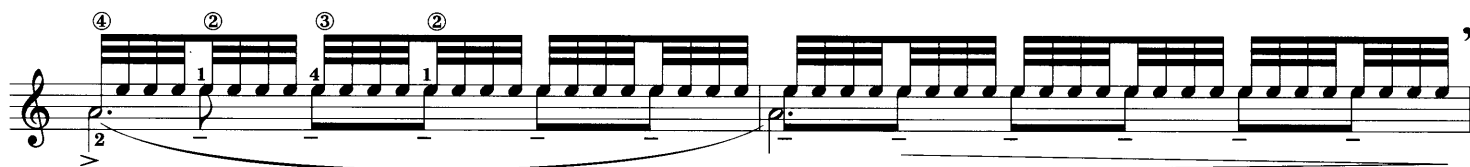
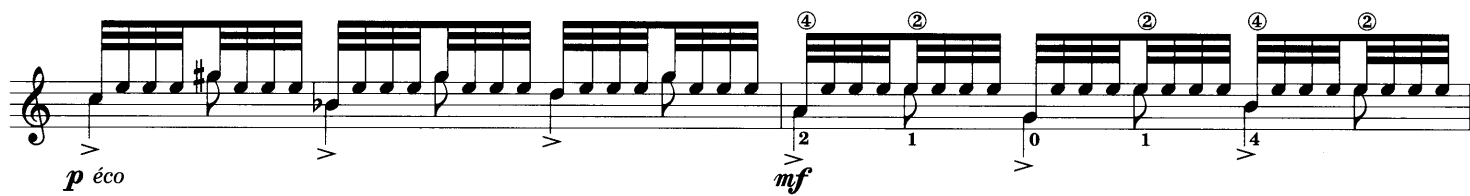
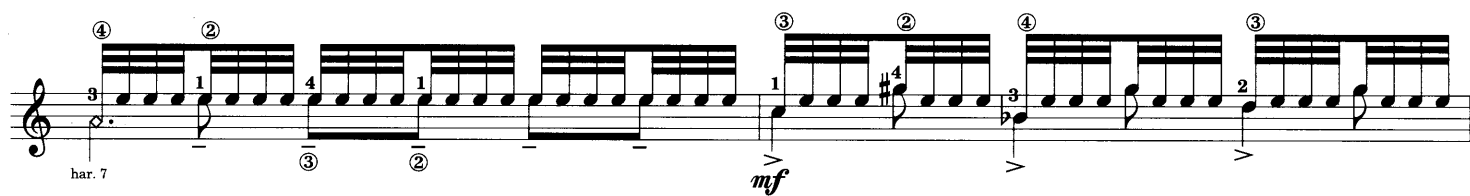
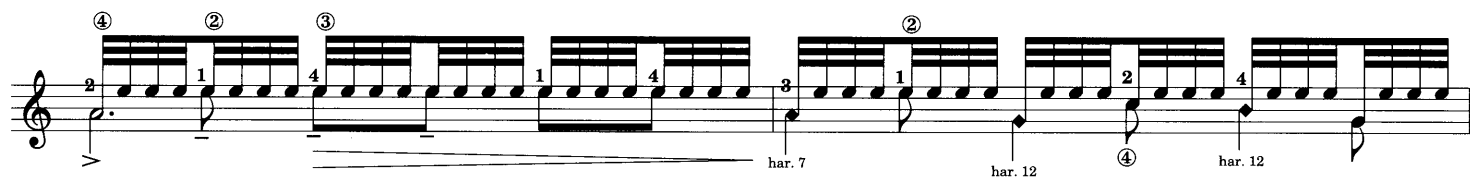
Second system of musical notation. Continuation of the eighth-note runs with various fingerings (1, 2, 3, 4) and a triplet of eighth notes in the fourth measure.

Third system of musical notation. Continuation of the eighth-note runs. The system concludes with a first ending bracket labeled "1. CH" above it, leading to a final flourish.

Fourth system of musical notation. Continuation of the eighth-note runs. A second ending bracket labeled "2." is present. A *poco rit.* (poco ritardando) marking is placed below the first half of the system.

Fifth system of musical notation. Continuation of the eighth-note runs. The system ends with a double bar line and a key signature change to one sharp (F#). A dynamic marking of *mp* (mezzo-piano) is placed below the first measure of the new section.

Sixth system of musical notation. Continuation of the eighth-note runs. The system includes a *poco rit.* marking and concludes with a dynamic marking of *mf* and the instruction *a tempo* (return to tempo).



# HOMENAJE A TOULOUSE-LAUTREC

E. SAINZ DE LA MAZA

Tempo de vals

Allegretto comodo (♩ = 160)

**CIII** **CV**

*mp* *Llegero e grazziosamente ritmico*

**CIII** *rit.* *a tempo* **CIII**

*mp*

**CV** **CVI** **CVIII**

*rit. molto*

*mf* *a tempo cede*

**Meno mosso** (♩ = 144)  
*ten.* *rub.*

*mf* *espressivo*

*a tempo*

**CII** **CIV**

*a tempo*

**CIII**

CV

ced. - - - string. - - rub. - - a tempo - - rit.

Più mosso

a tempo rit.

Tempo 1°  
CII

ced. - - - string. rub. - - - a tempo rit. string.- rub. a tempo rit.

Più mosso

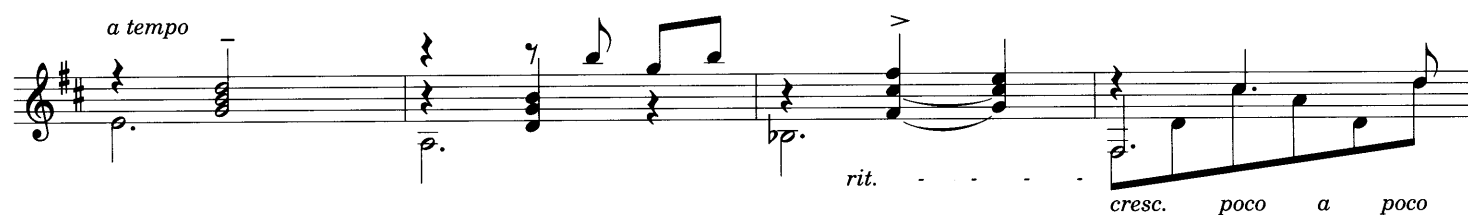
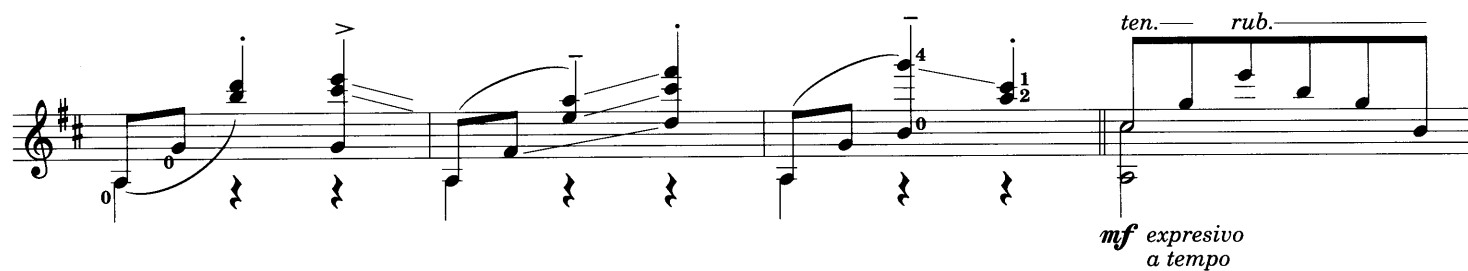
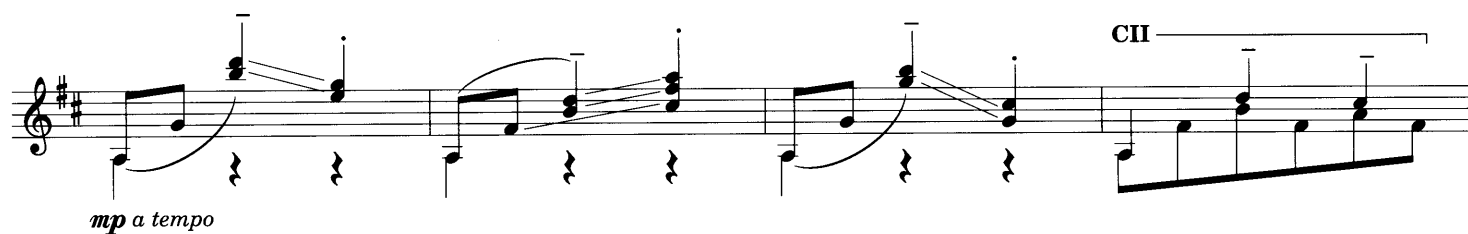
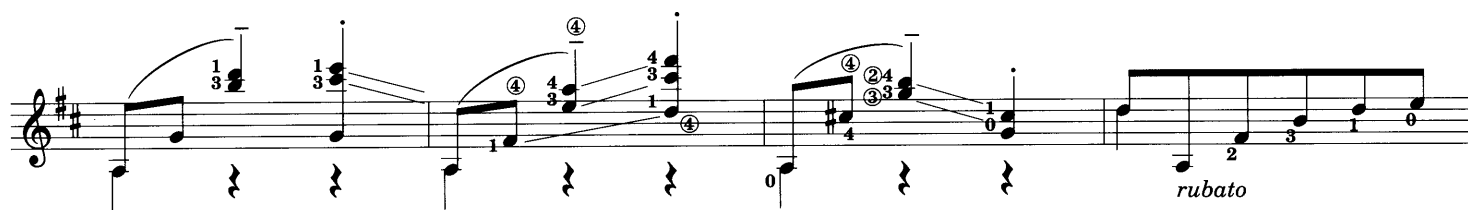
legero

CVII

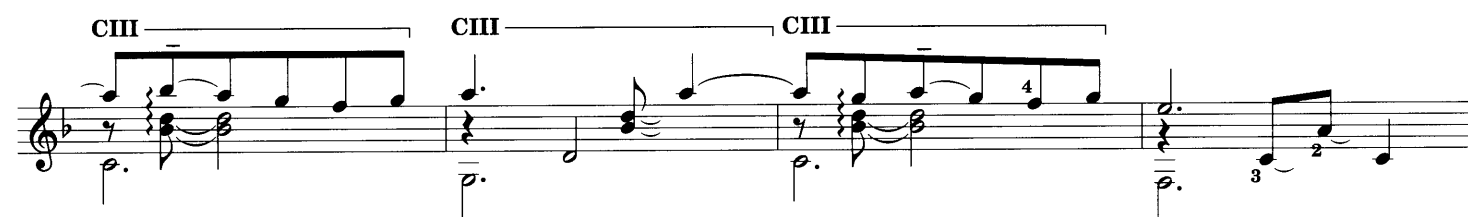
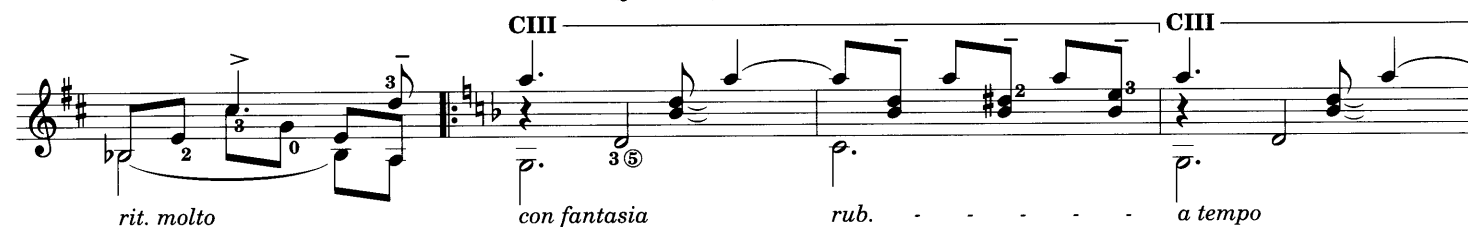
p cresc. - - - poco a poco - - - mf rit.

CII

mf a tempo



### Moderato (♩ = 126)



CVI CVII CVIII CVI

rub. a tempo

Musical score for "The Rose Tree" in 3/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one flat (B-flat). The tempo markings are *ced.* (Credo), *anim.* (Animato), and *a tempo*. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with rests and dynamic markings. The lyrics "The Rose Tree" are written below the staff.

1. *poco rit.*

# **Allegretto cómodo (Tempo 1) (♩ = 160)**

2. *rit.* - - - *mp*

*rit.* - - - *mp*

*rit.* - - - *molto*

## **Meno mosso (Tempo 2)**

*mf* *a tempo ced.* - - - *mf* *espressivo* *ten.* *rub.* *a tempo*

CHH — CV —

ced. - - -

Più mosso

string rub. - - a tempo rit. string rub. - - a tempo rit. - -

CHH —

Tempo 1

CHH — CV —

ced. - - string rub. - -

Più mosso

a tempo - - string. - sub. - - a tempo rit.

CVII —

p cresc. - - - mp

CVII —

Tranquillo

mf rit. mp

har. 12 har. 12



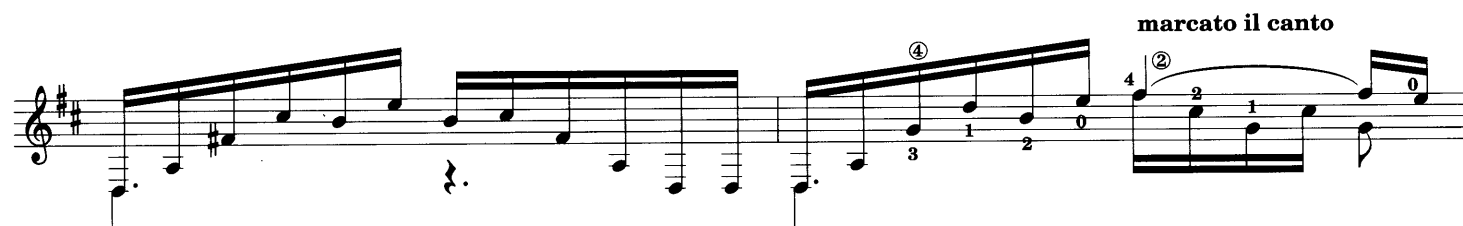
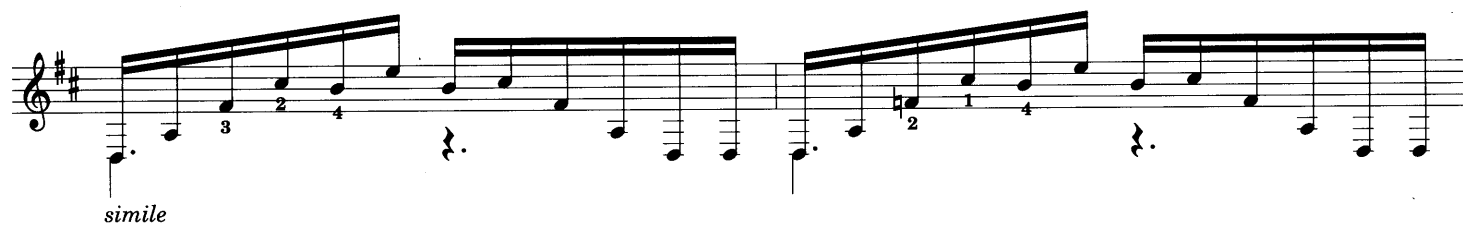
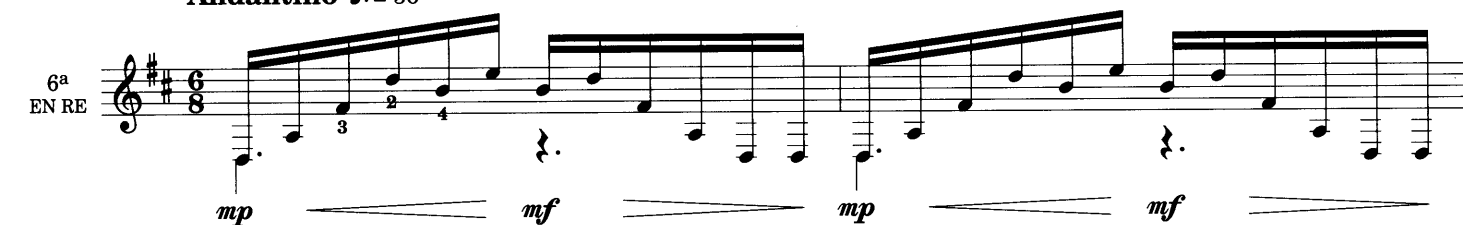
A mi discípulo José J. Henríquez

# EVOCACIÓN CRIOLLA

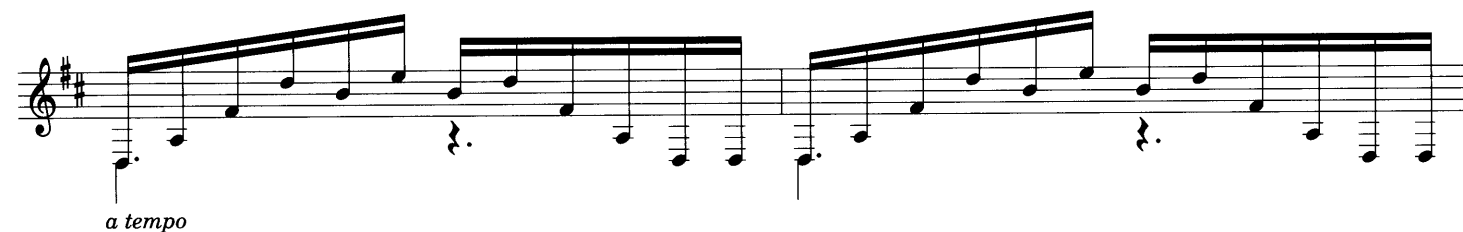
E. SAINZ DE LA MAZA

Andantino  $\text{♩} = 56$

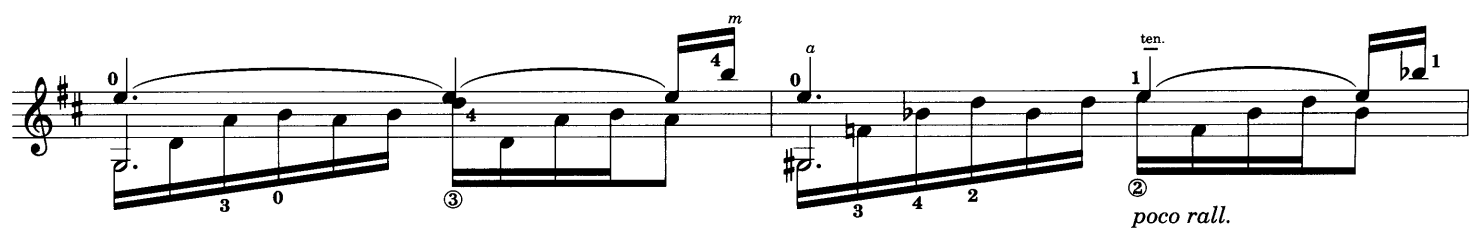
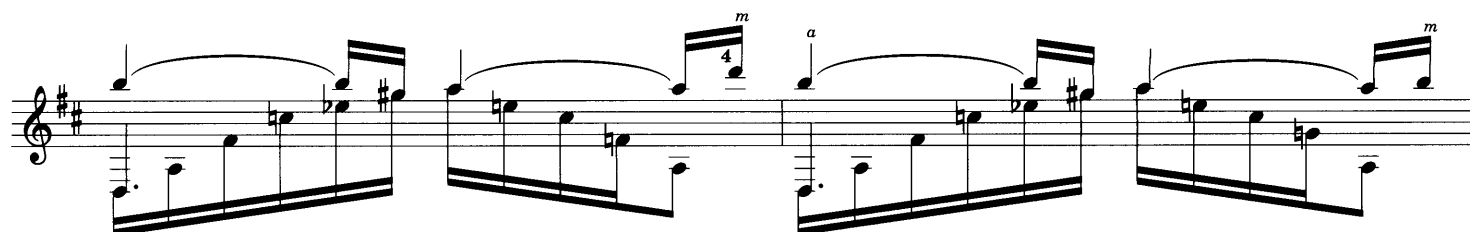
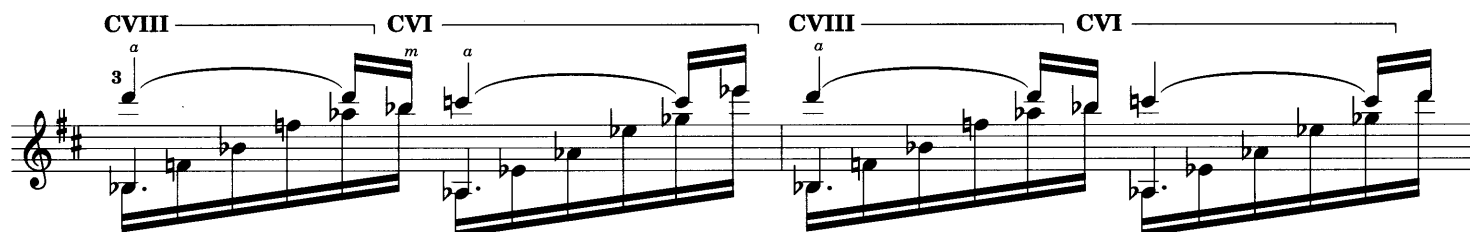
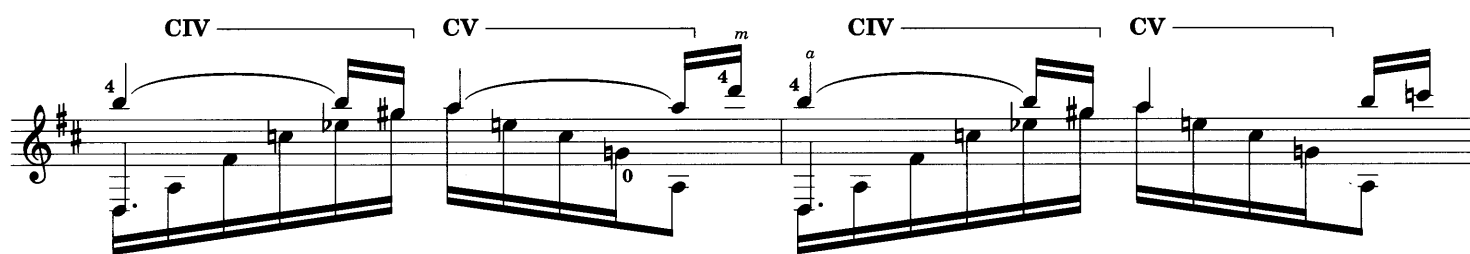
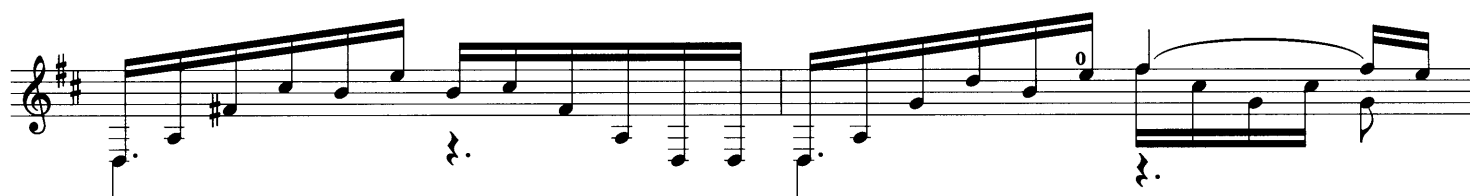
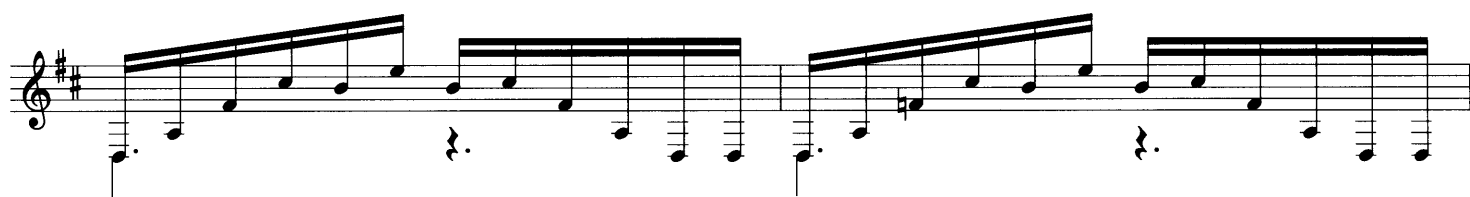
6<sup>a</sup>  
EN RE



CII



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CVI ————— CVII —————

*a tempo*

*p*

*simile*

**Tempo non rígido: Con fantasia** ♩ = 48

*molto rall.*

har. 5

har. 5

[illegible]

vicino al ponte

*rit.*

*p*

*a tempo*

CII

har. 12

*mf*

*p*

vicino al ponte

har. 12

CVII

CIX CVII

*rit.*

*sfz*

*p*

più mosso

har. 9

*rit. molto*

Primo tempo

*mp* *mf* *mp* *mf*

*mf* *simile*

④ ② ③ ②  
3 1 2 0  
③ ④

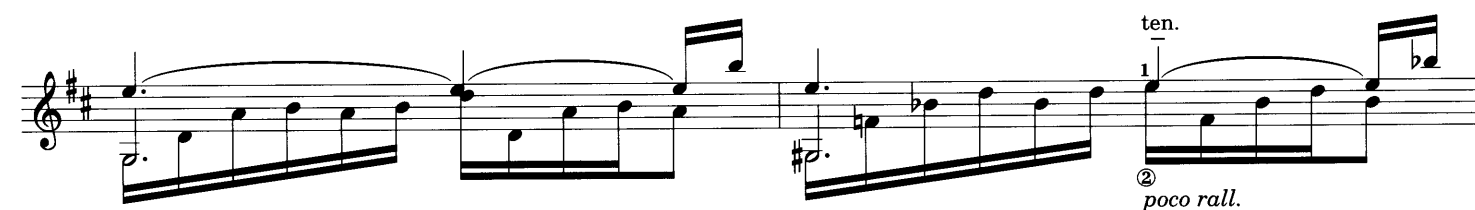
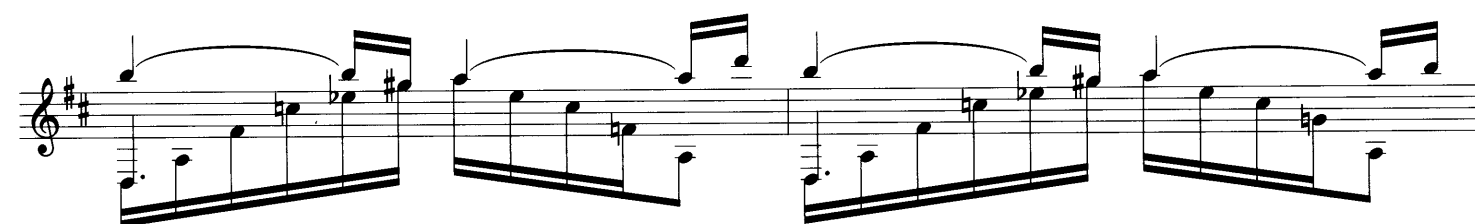
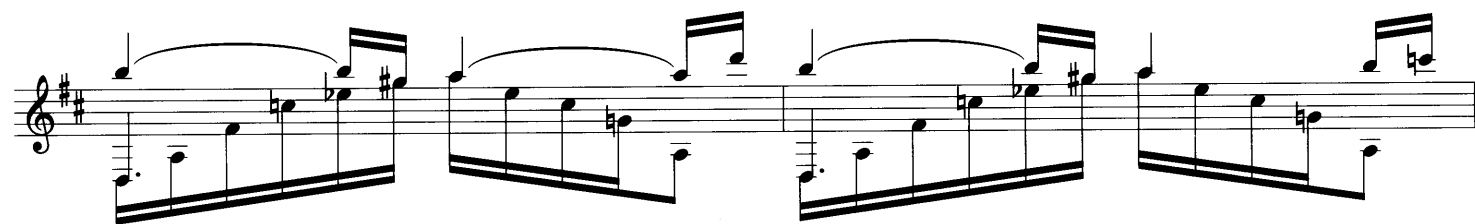
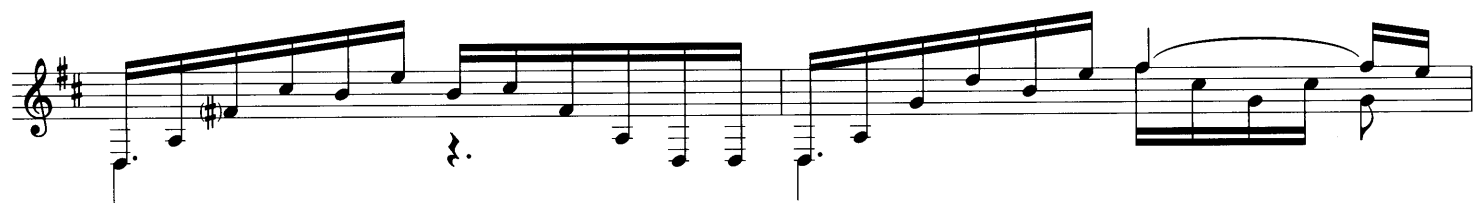
CII

*mp* *mf* *ten.*

a tempo

*mp* *mf*

*mp* *mf*



CVI ————— CVII —————

*a tempo*

CIII —————

CIII ————— CVII ————— Lento

*tenuto* *p* *a tempo* har. 12



# PLATERO Y YO, SUITE

E. SAINZ DE LA MAZA

## I. PLATERO

Platero es pequeño, peludo, suave...

Sólo los espejos de azabache de sus ojos son duros cual  
dos escarabajos de cristal negro.

Lo llamo dulcemente: '¿Platero?', y viene a mí con un trotecillo  
alegre que parece que se ríe, en no se qué cascabeleo ideal.

Juan Ramón Jiménez

**Moderato** ♩ = 95

6<sup>a</sup>  
EN RE

CII CV CII CV

*mp* legato e tranquillo

CII CIII

CII CIII

har. 12

CI

*rit.* *mol - - - to*

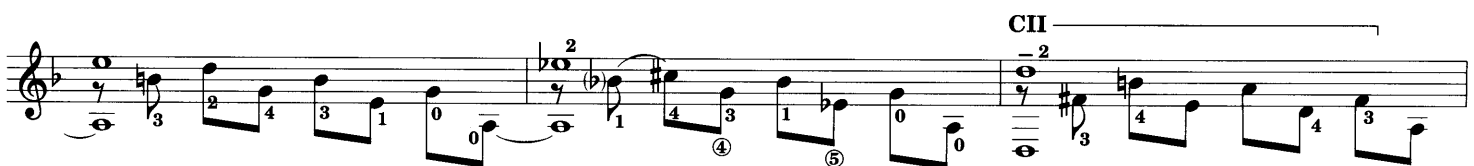
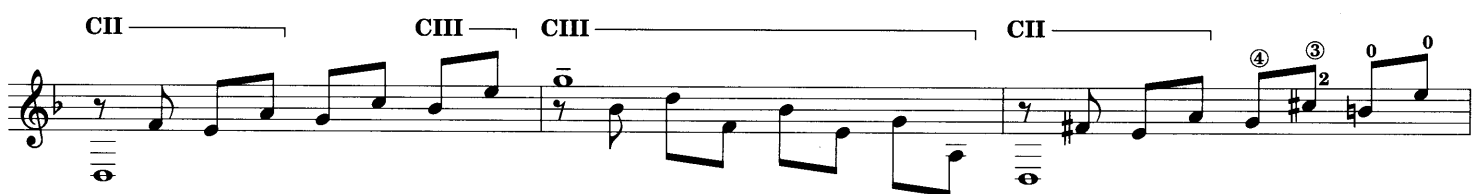
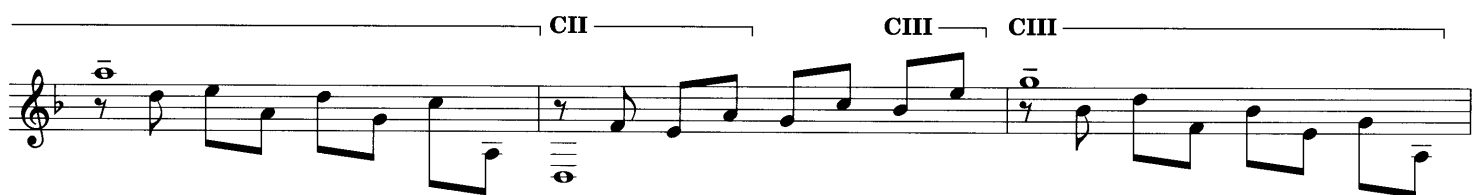
**Poco meno mosso** ♩ = 88

CIV

*a tempo espressivo*

The musical score for 'The Wind' is presented on a single staff. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written in a single line, featuring various note values including quarter, eighth, and sixteenth notes, as well as rests. The score is divided into three measures, each marked with a 'CV' (Crescendo) symbol above the staff. The first measure contains a sequence of notes with fingerings 1, 4, 2, and 3. The second measure features a half note followed by a quarter note, with a 'CV' marking above. The third measure contains a half note followed by a quarter note, also with a 'CV' marking above. The score concludes with a final note and a double bar line.

The musical score for 'CV' is written in G major (one sharp) and 4/4 time. It features a guitar solo with various techniques indicated by markings above the notes. The solo begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The next measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The solo continues with a quarter note F#5, a quarter note G5, and a quarter note A5. The final measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The score includes various guitar techniques such as bends, vibrato, and double stops, indicated by markings above the notes.



CII

ced.

har. 12

**Poco meno mosso** ♩ = 88

CIV

rit. mol - - - to a tempo espresivo

CII

CIV

CV

CI

CV

CV

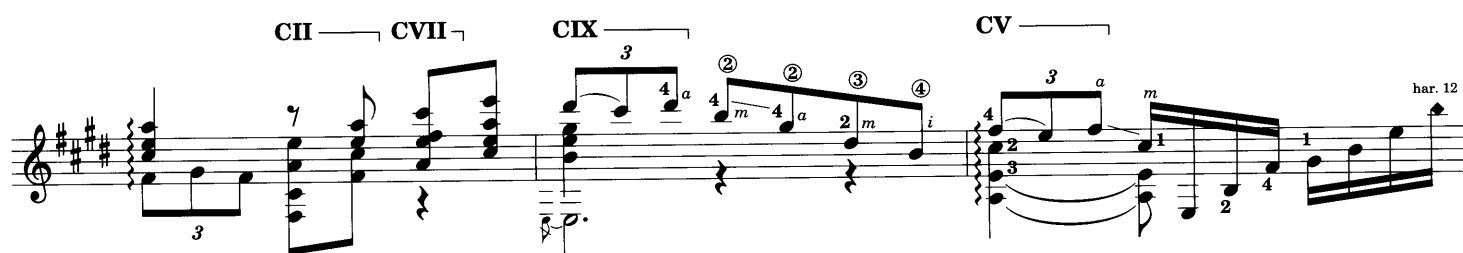
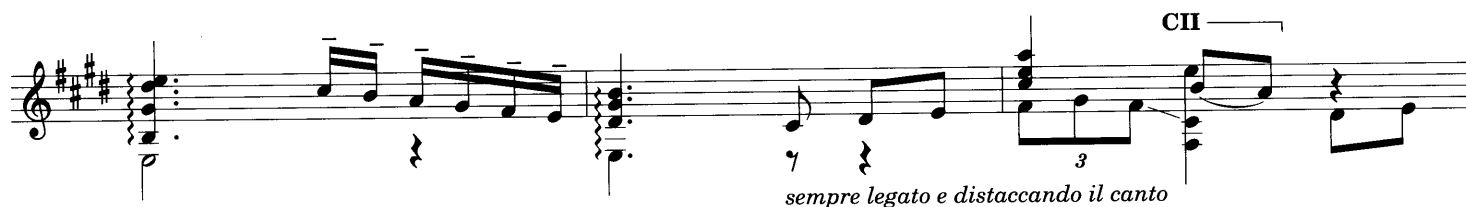
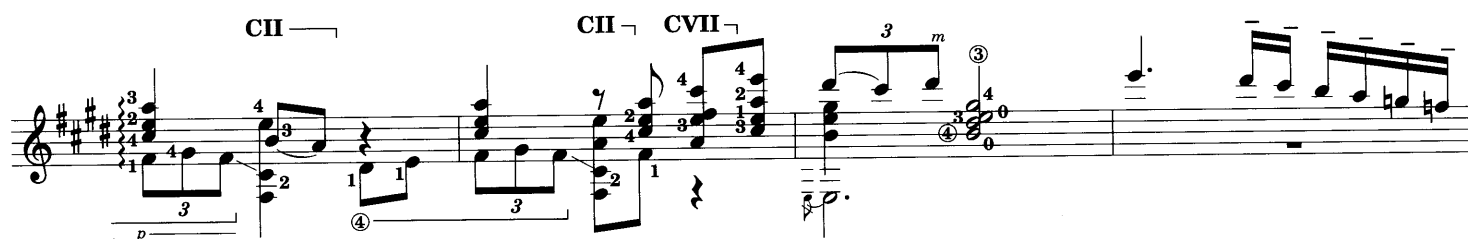
CV



## II. EL LOCO

Vestido de luto, con mi barba nazarena  
debo cobrar un extraño aspecto cabalgando  
en la blandura gris de Platero.  
...los chiquillos gitanos, aceitosos y peludos,  
...las tensas barrigas tostadas, corren detrás  
de nosotros chillando largamente:  
- ¡El loco! ¡El loco! ¡El loco!  
Juan Ramón Jiménez

**Adagio** ♩ = 96



CIV — CIX — *m p* *a m* CIV — CVII — CII —

*poco rit.* *a tempo*

har. 18 har. boca

CVII — CIX — CIX — CVII —

*poco rit.*

CII — CV —

*a tempo*

CII — CIV — CVII — CIX — CIV — CII —

*a modo de una graciosa pirueta*

CIII — CIII — CV —

*rit.* *con yema pulgar*

har. 8os har. 19 har. boca har. 12

*morendo*

### III. LA AZOTEA

...se domina todo:

ventanas con una muchacha en camisa que se peina, descuidada,

cantando; el río, con su barco que no acaba de entrar;

tú, Platero, bebiendo en el pilón, sin verme, o jugando, como un

tonto, con el gorrión o la tortuga!

*Juan Ramón Jiménez*

**Allegretto** ♩ = 104

*mf*  
*con grazia*

**CVII** **CV**

**CIII**

*mf*

**CIII**

*Legato il canto*  
*mf*

**CV** **CVII** **CV** **CV**

**CVII** **CV** **CV** **CV**



CI CII CIII

CVIII

CIII CV CVII CV

CV CII

CII CII CIV CVII CVII

CIX CVII CIX

Rasg. Rasg.

CVII — CIII — CII —

Rasg. Rasg.

CII — CII — CII — CII —

CV — CVIII — CIX — CVII — CV — CVIII —

CIX — CVII — CV — CVII — CVII —

CV — CVII — CVII —

1. D.C. 2. CV —

*f* energico *f* energico

## IV. DARBÓN

Darbón, el médico de Platero, es grande como el buey pío...  
 Pero se entenece, igual que un niño, con Platero. Y si ve una  
 flor o un pajarillo, se ríe de pronto...  
 Luego, ya sereno, mira largamente del lado del cementerio viejo:  
 - Mi niña, mi pobrecita niña...  
*Juan Ramón Jiménez*

**Andante moderato** ♩ = 66

6ª  
EN RE

*mf con énfasis*

*con sencilla expresión*

*mp*

CVIII

1.

CVIII

2.

CII

CV

CIV

CII

CI

CIII

*rall.*



CII — CII — CII — CV — CII — CV

*mf a tempo*

CV — CIII —

**Primo tempo**

*cedendo* — — — — — *mf con énfasis*

*string.* — — — — — *ced.* *mp a tempo*

*poco rit.* *a tempo*

CVI — CII —

*meno mosso* — — — — — *a tempo*

har. 12

# V. PASEO

Por los hondos caminos del estío, colgados de  
tiernas madre selvas, ¡cuán dulcemente vamos!...  
Juan Ramón Jiménez

**Moderato** ♩ = 66

*p nostálgico*

CI

*p*

*poco rit.*

*a tempo*

CII

CI

CVII — CV —

*rall.* *a tempo* *rit.* *al Coda*  $\oplus$  *legato* *p* *a tempo*

CVI —

CII —

CII —

*D.C. hasta*  $\oplus$  *y Coda*

*rit.*

**Coda**  $\oplus$

CV —

*rallentando* — — — — —

# VI. LA TORTUGA

La cogimos; asustados, con la ayuda de la mandadera y entramos  
 en casa anhelantes, gritando: ¡Una tortuga! ¡Una tortuga!  
 Luego la regamos, porque estaba muy sucia, y salieron,  
 como de una calcomanía, unos dibujos en oro y negro.  
 Juan Ramón Jiménez

**Moderato** ♩ = 66

*p* *p* *f* *f* *mf* *mf* *f* *mp rall.*

har. 12 har. 8va. har. 8va. har. 8va. ten. *a m*

CIII CIII CIII CII CII CV CII CIII CIII CVII CV CII CII



har. 19

**Tempo 1**

har. 12

*p*

*p*

har. 8va.

**CIII**

**CIII** har. 8va.

**CIII**

**CIV** har. 8va.

*f*

*p*

*f*

**Poco più animato**

**CII** **CIV** **CV**

**CII** **CIV** **CV**

**CIII** **CV** **CVI**

*f* *sonoro*

*p*

*a m*

*a m*

*a m*

*a i*

**CIII** **CV** **CVI** **CVII**

*f a tempo*

*rall.*

*rit.*

*accel.*

*poco a poco*

**Lento non tanto**

har. 12

har. 19

har. boca

*ced.*

*rall.*

# VII. LA MUERTE

Encontré a Platero echado en su cama de paja...  
 Parecía su pelo rizado, ese pelo de estopa apolillada  
 de las muñecas viejas, que se cae, al pasarle la mano,  
 en una polvorienta tristeza...

Juan Ramón Jiménez

♩ = 76

6ª EN RE

*mf*

*p eco*

*mf*

CII *ten.* *a tempo*

*sim.* *p*

*mf*

(*ten.*) CV

*ten.*

(*ten.*)

CII

CIII

CV

CIII

CII

*ten.*

*rit.*

(*ten.*)

*mf a tempo*

*poco rit*

*a tempo*

CIII

CI

The musical score is for the song "L'Espresso" by Giuseppe Verdi. It is written for guitar and voice. The score begins with a guitar introduction in D major, featuring a series of eighth-note patterns. The vocal entry is marked "ten." and includes the lyrics "ce - - den - - do - -". The guitar accompaniment is marked "poco meno mosso" and "f sonoro". The score includes various musical notations such as triplets, slurs, and dynamic markings. The tempo changes to "a tempo" and the piece concludes with a "morendo" instruction.

## VIII. A PLATERO EN SU TIERRA

Tú, Platero, estás solo en el pasado. Pero, ¿qué más te da el pasado a tí, que vives en lo eterno, que, como yo aquí, tienes en tu mano, grana como el corazón de Dios, el sol de cada aurora?

*Juan Ramón Jiménez*

**Allegretto** ♩ = 108

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of three sharps. The first measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The second measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The third measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The fourth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The fifth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The sixth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The seventh measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The eighth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The ninth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The tenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The eleventh measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The twelfth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The thirteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The fourteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The fifteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The sixteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The seventeenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The eighteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The nineteenth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The twentieth measure contains a whole note chord of F#4, C#5, and G#5, with a "3" above it and a "4" below it. The score ends with a double bar line.

[illegible]

CII CI CII CII CIV CVI

*p subito* *p cres - - - - - cen - - - - -*

CVII CIX

*do - - f* *har. 7* *cedendo - - - - -* *mf Legato e espressivo*

**Andantino** ♩ = 96  
*distaccare il canto*

CV CV CV

CII CII CIV CII

CII CII CII CI CII

*Poco più mosso*

CII CIV CVI CIV CVII CIX CVII CIV CII CIV

sonoro

rit. molto

har. 19

*f*

*a tempo*

CV CVII CVII CVII

CHII — CIV — CHII — CHII — CHII — CHII — CHII — CHII — CHII — CIV —

*p* *p*

CIV — CIV — CHII — CHII — CHII — CIV — CHII — CHII —

*p*

CHII — CIV — CIV — CIV — CIV — CHII — CX —

*p* *f*

CV — CHII — CVII —

*p* *écho* *f* *p* ⑤

CHII — CI — CHII — CHII — CHII — CV —

*sfz* *p* *p*

CVI — CVIII — CIX — CVII —

*f* *sfz* *ff* *p* **Lento**





*a tempo*

har. 12 *molto rall.*

**Poco più animato** (♩ = 60)

*a tempo*

*rit.* *a tempo* *poco rit.*

*a tempo*

**Tranquillo** (♩ = 112)

*mp legato semplice*

*poco rit.* *a tempo*

CVI CIV CVI CII

har. 12

*rit. a tempo*

rall. a tempo

CVI CIV

CII CIII

CV

*rit. a tempo*

CV CII

*poco rit.*

*a tempo* *poco rall.* *a tempo* *rall. molto*

CIV CVII

har. 7 har. 12 har. 5

**Tempo 1**

*mf espressivo* *rit*

*a tempo* *molto rall.*

CVIII CII

*a tempo* *poco* *a* *poco* *ac*

CIII

*cedendo*

*mf a tempo* *rit.*

*a tempo* *molto rall.*

**Poco piú animato** (♩ = 60)

*a tempo*

*rit.* *a tempo* *poco rit.*

*a tempo* *poco rit.*

*a tempo* *mf a tempo*

*cedendo poco a poco*

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